

GLASGOW CULTURAL ENTERPRISES LIMITED

REPORT OF THE DIRECTORS

For the Forty-nine weeks ended 31 March 1989

1 ACTIVITIES

The company, which is limited by guarantee, was incorporated on 19 April, 1988. The members are Glasgow District Council, Strathclyde Regional Council and Glasgow Action. Charitable status for taxation purposes was sought from the Inland Revenue, and granted on 11 May 1988.

The activities and aims of the company are to provide and manage a public Concert Hall for the people of the City of Glasgow and promoting concerts, performances or other entertainments to further or advance the culture and education of the people of Glasgow.

2 RESULTS AND FUTURE PROSPECTS

Construction of the Concert Hall is being undertaken presently, with completion due in the Autumn of 1990. At present, the contractors are being funded by Glasgow District Council out of monies derived from the St Andrews Halls insurance fund and the sale of other properties throughout the City of Glasgow. It is intended that the Concert Hall will be transferred to this company prior to completion.

Expenditure to date has been associated with the establishment of the company and recruiting appropriate personnel. The surplus of interest received over this expenditure has been transferred to reserves at present. It is intended that the surplus will be spent in the course of the company's activities.

3 DIVIDENDS AND TRANSFERS TO RESERVES

No dividend is proposed and the surplus for the period of £23,710 has been transferred to reserves.

4 DIRECTORS

The directors who served during the period were:

Patrick J Lally	(Appointed 19 April 1988)
David Wiseman	(Appointed 19 April 1988)
Daniel Crawford	(Appointed 19 April 1988)
Jean McFadden	(Appointed 19 April 1988)
J H Forbes Macpherson	(Appointed 19 April 1988)
J Raymond Johnstone	(Appointed 5 August 1988)
James Robison	(Appointed 5 August 1988)

5 AUDITORS

Touche Ross & Co were appointed as auditors of the company on 24 February 1989 and have indicated their willingness to continue in office. Accordingly, a resolution will be proposed to re-appoint them at the forthcoming Annual General Meeting.

By order of the Board

*Stuart Z. Hamilton*  
Secretary

19 September 1989

GLASGOW CULTURAL ENTERPRISES LIMITEDNOTES TO THE FINANCIAL STATEMENTSFor the Forty-nine weeks ended 31 March 1989

## 1 ACCOUNTING POLICIES

## (a) Accounting convention

The financial statements are prepared under the historical cost convention.

## (b) Comparative figures

There are no comparative figures as this is the first period of operation of the company.

## (c) Grant income

Grant Income includes all amounts receivable during the period.

## 2 ADMINISTRATIVE EXPENSES

1989  
£

Administrative expenses include:  
Auditors' remuneration

1,000  
=====

## 3 EMPLOYEE INFORMATION

The directors, who were the only employees of the company during the period, received no remuneration for their services.

## 4 DEPOSITS, DEFERRED INCOME AND INTEREST RECEIVED

The Scottish Development Agency have contributed £850,000 towards the costs of site foundation and piling works. This amount is included in amounts currently held on deposit with the Glasgow District Council Loans Fund, inclusive of interest of £23,519 attributable since the date of receipt.

## 5 TAXATION


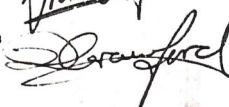
The company is a recognised charity under the terms of the Taxes Act 1988, Section 505. There is, therefore, no liability to taxation on the surplus for the period.

GLASGOW CULTURAL ENTERPRISES LIMITED

BALANCE SHEET AT 31 MARCH 1989

	Note	1989 £
<b>CURRENT ASSETS</b>		
Sundry Debtors - VAT		116
Cash - at bank	4	2,891
- Deposits		<u>873,028</u>
		<u>876,035</u>
<b>CURRENT LIABILITIES</b>		
Accruals	4	2,325
Deferred Income		<u>850,000</u>
		<u>852,325</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<u>£23,710</u> =====
<b>CAPITAL AND RESERVES</b>		
Income and Expenditure Account		
- Surplus for period		<u>£23,710</u> =====

These financial statements were approved for and on behalf of the company on  
19 September 1989.

)  
)  
) Directors   
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square metres or thereby now or formerly belonging to the City of Glasgow District Council on which the Company proposes to build a public concert hall (hereinafter called "the Site");

- (2) to erect a building comprising a public concert hall and other premises on the Site (such building being hereinafter called "the Glasgow Concert Hall") in such manner as the Directors shall think fit;
- (3) to decorate, furnish, equip, fit out, maintain, manage and/or alter, adapt, enlarge or improve the Glasgow Concert Hall in such manner as the Directors shall think fit;
- (4) to seek recognition by the Inland Revenue as having the status of a charity;
- (5) to promote, organise, present, provide, manage and produce concerts, recitals, exhibitions, shows, displays, attractions and other entertainments, functions and events in the Glasgow Concert Hall or elsewhere or in films, broadcasts or recordings, or to assist in any of these, and to let or otherwise make available the Glasgow Concert Hall to others wishing to do any of the foregoing;
- (6) to employ, provide training for and enter into agreements with, composers, singers, performers, actors, conductors, musicians, dancers, producers, designers, agents, technicians and any other person whose services are considered to be necessary or desirable for the carrying out of the objects of the Company;



- (7) to enter into agreements and arrangements in respect of copyright, licences or performing rights;
- (8) to purchase, hire, borrow or otherwise acquire the use of any equipment, plant, machinery, effects, costumes, furniture, fittings, furnishings and other assets;
- (9) to apply for and hold all necessary permissions, licences and authorities which are necessary or desirable for or in connection with the carrying out of the Company's activities;
- (10) to provide and operate restaurant, catering, canteen, refreshment and bar facilities for the general public and for audiences, staff, employees and others and to apply for and hold any licences, permissions or authorities necessary for these purposes;
- (11) to enter into agreements and arrangements with national and local authorities and other bodies and persons;
- (12) to provide and arrange facilities for travel, accommodation and catering for persons involved in the Company's productions or presentations;
- (13) to provide and operate in the Glasgow Concert Hall exhibition galleries or rooms;
- (14) to operate, carry on and supply any ancillary businesses or services necessary or desirable in connection with the Company's activities including, without prejudice to the generality, the businesses of caterers, licensed trade operators, tobacconists and confectioners;

MEM:CULT3.RES

GLASGOW CULTURAL ENTERPRISES LIMITED  
(Incorporated in Scotland No. 110637)

At an Extraordinary General Meeting of Glasgow Cultural Enterprises Limited held on 1st March, 1991 the following resolution was duly passed as a Special Resolution:-

THAT the provisions of the Memorandum of Association of the Company with respect to the objects of the Company be and are hereby altered by adding the following new paragraph as paragraph (16) of Clause 3 of such Memorandum:-

(16) to promote or establish or concur in promoting or establishing any other companies including subsidiary companies for the purpose of carrying on any business or operations which the Company is authorised to carry on or for any other purpose which may, directly or indirectly, benefit or advance the objects or interests of the Company and to pay all expenses of and incidental to the formation of such companies and to advance money to such companies on loan with or without security and upon such terms as the Directors shall think fit;"

and by renumbering the existing paragraphs of Clause 3 accordingly.

.....*John F. Hamilton*.....  
Secretary  
15 MAR 1991  
EDINBURGH



Text of Statement by Ian McCulloch given on the steps of the  
Royal Glasgow Concert Hall on Friday 21st December 1990

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I would not presume to welcome or thank you for being here today. We are not here to promote or defend one artist's work. Such a motive would be ridiculous. We are here to assert the right of artists working in Glasgow to freedom of artistic expression which we see as being inseparable from freedom of speech which is itself the cornerstone of our democratic way of life.

My forebears, who were boiler-makers in Govan, fought and suffered as did no doubt your forebears in other areas of the city and country for the freedoms which we now enjoy and take for granted. Is it not absurd that one man, no matter how gorged on power he is, should imagine that he can dictate what the people of Glasgow may look at, and therefore think about, in relation to life and its meaning? The concert hall, after all, is not Mr Lally's personal home where he would have the right to decide what may or may not be hung on the walls; the concert hall is a public building.

At a more personal level, can I say that I have had many individual expressions of support, but the most moving was a phone call from Janey Buchan our European MP, whom I have never met. She told me that shortly before he died Norman Buchan was taken in his wheelchair to see the murals. I would gladly have joined him to talk to him about the works, but as I have been virtually barred from the concert hall, I was unable to be there with him.

After expressing her unequivocal support to me, Janey also asked me to say the following - and these are her very words - 'Tell them, Ian, that even although I am personally devastated by grief at this time, I have somehow found within me the strength to contact you and to express to you my determination that censorship and suppression will not prevail in Glasgow.'

I myself am not a member of any political party, but it seems to me that this voice is the true voice of the Labour movement in Glasgow as opposed to the statements which are currently coming from the leader of the Glasgow District Labour Party.

I believe that it is a matter of principle for us as citizens of Glasgow that we resolve this issue ourselves before the Bells, so that our city, of which we are rightly proud, can go into 1991 with its reputation untarnished by censorship and suppression.

If you feel that you can sign the statement which we will circulate, please do so and return the signed papers to me personally. This is now the end of the artists' demonstration.



**J. RAYMOND JOHNSTONE.CBE**

Date of birth: 27.10. 1929

Nationality: British

Address: Wards, Gartocharn, Alexandria, Dunbartonshire G83 8SB

**CURRENT DIRECTORSHIPS. 26.4.1991**

ALVA ESTATES LIMITED.	DIRECTOR
DOMINION INSURANCE COMPANY LIMITED	CHAIRMAN
DOMINION INSURANCE HOLDINGS LIMITED	CHAIRMAN
GLASGOW CULTURAL ENTERPRISES LIMITED	DIRECTOR
KEMPER MURRAY JOHNSTONE INTERNATIONAL INC	DIRECTOR
LANDEL INSURANCE HOLDINGS LIMITED	CHAIRMAN
MURRAY JOHNSTONE HOLDINGS LIMITED (in members voluntary liquidation)	DIRECTOR
SCOTTISH AMICABLE LIFE ASSURANCE SOCIETY	DIRECTOR
SCOTTISH FINANCIAL ENTERPRISE	CHAIRMAN
SOUTHPARK FLATS LIMITED	DIRECTOR
THE SUMMIT GROUP PLC	CHAIRMAN
ATCHLEY INVESTMENT COMPANY LIMITED (in members voluntary liquidation)	DIRECTOR
ASTRAL PROPERTY COMPANY LIMITED (in members voluntary liquidation)	DIRECTOR
BALGOWNIE INVESTMENT COMPANY LIMITED	DIRECTOR
BALGOWNIE LAND TRUST LIMITED	DIRECTOR
CHOWBENT LIMITED (in members voluntary liquidation)	DIRECTOR
CASTLEHILL SECURITIES LIMITED (in members voluntary liquidation)	DIRECTOR
DOUNE SECURITIES LIMITED (in members voluntary liquidation)	DIRECTOR
GOWLAND STEAMSHIP COMPANY LIMITED (in members voluntary liquidation)	DIRECTOR
J & C HARRISON LIMITED (in members voluntary liquidation)	DIRECTOR

MURRAY ENTERPRISE PLC	CHAIRMAN
MURRAY INCOME TRUST PLC	DIRECTOR
MURRAY INTERNATIONAL TRUST PLC	DIRECTOR
MURRAY JOHNSTONE LIMITED	CHAIRMAN
M J FINANCE LIMITED	DIRECTOR
MURRAY JOHNSTONE HOLDINGS LIMITED	DIRECTOR
MARK LANE PROPERTY COMPANY LIMITED (in members voluntary liquidation)	DIRECTOR
MURRAY MANAGEMENT LIMITED	DIRECTOR
MURRAY PROPERTIES LIMITED	DIRECTOR
MURRAY SMALLER MARKETS TRUST PLC	DIRECTOR
NEW ATHERTON INVESTMENT CORPORATION LTD	DIRECTOR
NEW HARRISON TRUST LIMITED	DIRECTOR
NATIONAL STEAMSHIP COMPANY LIMITED (in members voluntary liquidation)	DIRECTOR
RANKINSTON COAL COMPANY LIMITED (in members voluntary liquidation)	DIRECTOR
RAEDEN INVESTMENT COMPANY LIMITED	DIRECTOR
STRATHENDRICK INVESTMENT COMPANY LIMITED (in members voluntary liquidation)	DIRECTOR
MURRAYSTONE INVESTMENTS LIMITED	DIRECTOR
MURRAY TECHNOLOGY INVESTMENTS PLC	CHAIRMAN
MURRAY VENTURES PLC	DIRECTOR
YAMAICHI-MURRAY JOHNSTONE LIMITED	DIRECTOR

J H F Macpherson

Current Directorships

	<u>Year of Appointment</u>
Glasgow Chamber of Commerce	1968
Marine International C I Ltd.	1968
Worldwide Marine Paints C I Ltd.	1968
Scottish Mutual Assurance Society	1971
Scottish Mutual Pension Funds Investment Ltd.	1977
Scottish Mutual Investment Managers Ltd.	1984
Scottish Mutual Nominees Ltd.	1985
Scottish Mutual Portfolio Manager Ltd.	1987
TSB Group plc	1985
TSB Bank Scotland plc	1984
J K Peters & Co (Trees) Ltd.	1985
Garnock Valley Mushrooms Ltd.	1985
Scottish Business in the Community	1985
The Scottish Metropolitan Property plc	1986
Marine International Ltd.	1986
Worldwide Marine Paints Ltd.	1986
Glasgow Cultural Enterprises Ltd.	1988
Merchiston Castle School	1988
Glasgow Development Agency	1990
Merchiston Enterprises Ltd.	1991

Previous Directorships (within 10 years)

Associated British Engineering plc	1971 to 1985 (30. 9.85)
Brownlee plc	1980 to 1986 (12.11.85)
Standard Property Investment plc	1977 to 1987 (27. 3.87)
TSB Commercial Holdings plc	1985 to 1989 (30. 4.89)
United Dominions Trust Ltd.	1986 to 1989 (30. 4.89)
United Dominions Trust (Scotland) Ltd.	1985 to 1989 (30. 4.89)
Glasgow Opportunities Enterprise Trust	1983 to 1984 (10. 4.89)
Robert Keys & Co Ltd. (and subsidiaries)	1958 to 1990 ( 9. 3.90)



# COMPANIES HOUSE SEARCH

COMPANY NUMBER

01792268

YEAR  
DISS'D

1987

TYPE OF  
SEARCH

2

BOX  
NUMBER

5004

COMPANY NAME:

MARKETFORCE (WALES & WEST) LIMITED

SEARCHER DETAILS  
(if applicable)

REF NO: city

SEARCHER'S NAME AND ADDRESS:

LOC.

EL

DATE & TIME  
OF REQUEST

01/07/91 13:27

BADGE NUMBER:

99020000000474

394182



THIS week Pat Lally, leader of the Labour group on Glasgow District Council, put the city's cultural clock back 50 years. At the formal opening of the £500,000 Royal Concert Hall Strathclyde Suite, Ian McCulloch's paintings, commissioned by Strathclyde Regional Council as a present for Glasgow district in celebration of 1990, were officially presented to Glasgow. Lally accepted the Strathclyde Suite but rejected the paintings, merely allowing a stay of execution till next October when the pictures will be removed.

Rejection and censorship of art is nothing new. Famous artists through the ages, from Rembrandt and Goya to Monet and Picasso, have suffered at the hands of ill-informed Philistines. The uproar caused by Glasgow's acquisition of Whistler's Carlyle picture in 1891 and Salvador Dali's Christ of St John of The Cross as recently as 1952, is well known. Archibald McLellan, who back in 1854 gifted most of Glasgow Art Gallery's old master pictures together with the McLellan Galleries, received exactly the same treatment. But for this to happen at the end of Glasgow's glorious year as cultural capital of Europe is devastating.

It shows the world that one opinionated local politician can overrule the advice and considered opinion of experts from all over Britain. It turns a positive 12 months into a negative conclusion. More, the scandalous edict could precipitate an exodus of Glasgow's famous painters who have brought glory to the city and who are trying hard to remain based in Glasgow, despite the lure of London and the United States.

Ian McCulloch is an award-winning artist who has exhibited widely in Britain and abroad. He is no juvenile rebel, being 55 and an Associate of the Royal Scottish Academy. Trained at Glasgow School of Art, he has lectured at Strathclyde University for 30 years. His work is in many public collections, including the Scottish Arts Council, universities of Glasgow and Liverpool, Perth Town Council, the Contemporary Arts Society and the Saatchi Collection, London. Currently he is one of the artists selected by Liverpool's Tate Gallery for New North, a celebration of the most lively art in Britain.

He was selected for the concert hall commission from 200 entries and a powered short list of 10 well-known painters by a distinguished panel of heads of painting at Glasgow and Edinburgh Colleges of Art; well-



# Fury in arts world as Lally rejects murals

By CLARE HENRY

by the architect in charge of the building project, John Richards, CBE, and past president of the RIAS. These luminaries have years of experience and a wide variety of views. The decision to select McCulloch was unanimous.

McCulloch uses myth to update conflict and crisis. His paintings take their impulse from ancient mythology, classical and biblical iconography and the history of Scotland. All is based on scholarly research and considered intellectual questioning. His style has affinity with European modernist art and post-war American abstract expressionism.

The large-scale concert hall pictures make a powerful statement, both ideologically and aesthetically. Indeed nothing less could hold its own in such an important and busy foyer and against such hideous carpeting. The paintings were specially designed to take account of the site and McCulloch's handling of a difficult brief is exemplary.

The design comprises two panels,

time and social development. Raw black outlines his parade of heroic characters and seething personal bestiary which includes Mary Queen of Scots after the defeat at the Battle of Langside, Christ on the ass at Palm Sunday, and an industrial modern Adam with a spanner tongue.

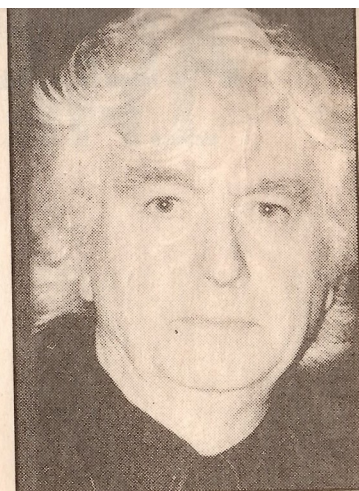
As with Picasso's Guernica which he much admires, McCulloch aims to create a narrative which transcends contemporary events and addresses the switchback of life where apocalyptic events of Gothic intensity suddenly explode, changing the course of history and the lives of many. In essence the wars of Greece are no different from twentieth century conflicts. The Gulf Crisis only adds currency to McCulloch's vision, which attempts to give form to the demons which drive us, from the dawn of time to the present day technological world.

Given the serious nature of these big grand scale, it is

attractive or comfortable. Strathclyde region are to be congratulated on their decision to seek out an important Scottish painter who has something to say about the human condition. A mural of floral bouquets, pastoral shepherdesses and bluebirds singing in an azure sky would have perhaps satisfied Lally but would have had little relevance to Glasgow or to the late twentieth century.

Of McCulloch's two panels the left hand one dealing with primeval and medieval Scotland is very successful. The large heads and symbols are integrated within a vividly coloured composition which holds the chaotic open air events, counterpointing rigorous sardonic Calvinism and exotic Scottish romanticism in a firm but flexible grip.

The right hand side is less successful, mainly due to the hard edged rectangles superimposed over the figures. So, for instance, it's more difficult to read the opening image of an empty throne, followed by a snake-headed man, his legs irrevocably going forward while the head looks backward - so exactly true of



● Artist Ian McCulloch and the 24ft-long left-hand panel at Glasgow's Royal Concert Hall.

By more rigid ordering McCulloch wanted to suggest the domination of man over nature in the industrial era and the new system of ideas and values in our modern computerised world. A tall order and one which hasn't quite come off.

He also bowed to the rectangular form of the concert hall architecture and its dramatic scale and changed his painting method considerably. Usually he works on an unprimed canvas using free lyrical washes of rich colour to bind his imagery. Here, because of the huge size and practicality of wall fixing, he worked on a white primed canvas with thick paint and a palette knife. Thus the exciting fluency of pictures such as the Italian Centre mural is lost. That is not to say that panel two is in any way a bad painting, merely that panel one is more successful.

McCulloch believes art has a purpose. He confronts serious issues with gusto. He doesn't try to soften contradiction, provide easy solutions or eschew violence. His art, theatrical, dramatic and ironic, acts as a parable of our plight. It speaks highly of the power of his work that Pat Lally is so determined to remove his paintings.

This year's local quarrels have so far been unimportant in a wider European or international context. That is not the case here. Censorship of the arts is despised by all civilised nations. Lally's action discredits Glasgow in the eyes of the world, undoing all the good that culture year has achieved. It must be fought with every ounce of energy that Glasgow

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